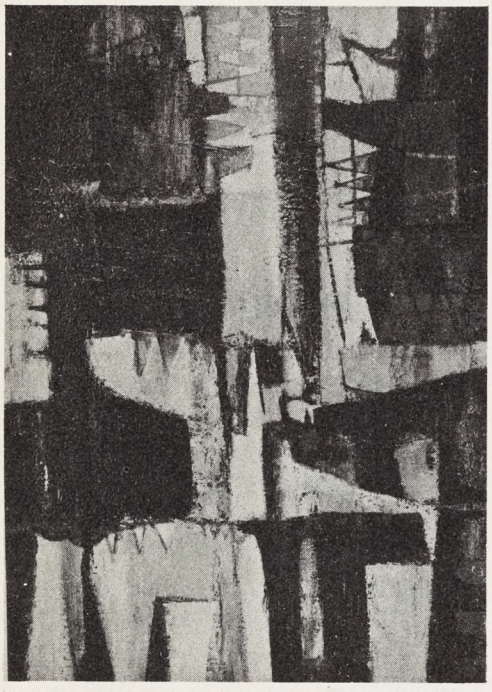
sfaa SAN FRANCISCO ART ASSOCIATION BULLETIN

FEBRUARY - MARCH 1952 • VOL. 18, NOS. 2 AND 3

71st ANNUAL EXHIBITION OF PAINTING AND SCULPTURE



Dick Sears: *"Toward Integrating Sculptural Influences"* (lacquer). SFAA Prize for Painting—Photo by S. F. Museum.



James Lee Hansen: *"The Huntress"* (bronze). Emanuel Walter Purchase Prize—Photo by S. F. Museum.

Alfred Frankenstein, art critic of the San Francisco Chronicle, reviewed the opening of the Art Association's annual in some detail, and in terms, coming from an observer of his caliber, that represent a degree of artistic merit far out of the ordinary. Frankenstein summed up the annual tersely in these words, "Certainly it has achieved an end of exceptional integrity and significance this year."

The nationally-known art critic detected what he thought might be a significant trend in the exhibit. He singled out Dick Sears' prize-winning picture *"Toward Integrating Sculptural Influences"* as an example. Recent influences, Frenkenstein wrote, have led to an emphasis on color, texture, and free shapes "whose organization or logic was often difficult to perceive." He said this movement led to many discoveries and that artists like Dick Sears "are trying to synthesize these discoveries with a formal approach of a less capricious kind." He then mentioned a dozen or more names in the annual that seemed to follow this trend.

71st PAINTING AND SCULPTURE ANNUAL

Frankenstein said sculptors in the show were creating new forms of their own. "The sculpture section of the annual is proportionately larger than usual and also considerably better," he said.

The Art Association's 71st Exhibition, on view at the San Francisco Museum of Art through March 23, again presents the array of painting and sculpture that has given it a top place among the Nation's annuals.

Eighty-six works were chosen from a total of 997 painting and sculptures submitted to a jury of fellow artists. Eight elected judges selected this year's prizes, totaling $2475, awarded to the following artists: Ralph Du Casse, Anne Bremer Memorial Prize for Painting ($300) for his oil, *"Recumbent"*; James Lee Hansen, Emanuel Walter Purchase Prize ($300) for his bronze sculpture, *"The Huntress"*; Harry Grotty, Artists' Council Prize ($250) for his wood and metal sculpture, *"Seamobile"*; Dick Sears, San Francisco Art Association Prize ($250) for his lacquer, *"Toward Integrating Sculptural Influence."*

Leon Goldin, H. S. Crocker Co. First Award in Painting ($300) for his oil, *"Still Life"*; Charles Griffin Farr, H. S. Crocker Co. Second Award in Painting ($100) for his oil, *"A Street in Knoxville"*; Paul Shumaker, H. S. Crocker Co. Third Award in Painting ($100) for his oil, *"Red Sky"*; Louis Siegriest, William L. Gerstle Memorial Prize for Figure Composition in Painting ($100) for his oil, *"Four Women"*; Natsuko Takehita, Henry F. Swift Prize in Memory of Helen Forbes ($100) for his oil, *"Autumn Landscape."*

San Francisco banking institutions contributed the following awards: Burke Lucas, Anglo California National Bank ($100) for his oil, *"Honkyougoom"*; Everett Turner, American Trust Co. ($100) for his iron, *"Untitled #1"*; Robert C. Thomas, Bank of America Prize for Painting or Sculpture, ($100) for his steel, *"Labyrinth."*

Helen Dunham, Bank of California Prize ($100) for her oil, *"The Monkey-Tail Tree"*; Adaline Kent Crocker, First National Bank Prize ($100) for her magnesite, *"Desert Queen"*; Henry Rasmusen, San Francisco Bank Prize ($100) for his duco, *"Involution on a Rocker"*; Gurdon Woods, Wells Fargo Bank & Union Trust Co. Prize ($75) for his bronze, *"Seascape"*; Stefan A. Novak, Edgar Walter Memorial Prize ($50) for his steel, *"Ritual"*; Miyoko Ito, Honorable Mention in Painting for his untitled oil.

Franz Bergmann, George Harris, Lundy Siegriest, Nell Sinton and Laura Jane Wolf served on the jury for painting. John Haley, Elah Hale Hays and Sargent Johnson were sculpture jurors.

BENDER GRANTS-IN-AID

Applications for the tenth and final awards of the Albert M. Bender grants-in-aid must be received by the Association on or before March 31. All specimens of work must be in not later than April 4. Two awards each will be given in the fields of art, literature and photography; the amount for each grant has been raised from $1200 to $1500 for this last year. Details may be obtained from the Association's Executive Secretary, 800 Chestnut Street. Serving on the 1952 jury in Art are: Ray Faulkner, Leon Goldin, Leah Rinne Hamilton, Adaline Kent, and Stephen C. Pepper. The jury in Literature: Joseph Henry Jackson, Literary Editor, S. F. Chronicle, James D. Hart, University of California, Robert C. North, Stanford University, and Elizabeth Pope, Mills College. The jury in Photography: Ansel Adams, Ellen Bransten, Dorothea Lange and Minor White. Edward Weston will serve as consultant.

We note with deep regret the deaths of three of the Art Association's active supporters—**Ruth Gerth Kosmak** (associate artist member)—**Clarence Lindner** (lay member) and **Richard M. Tobin** (lay member).

REFREGIER MURALS . . .

In a letter to Mr. W. E. Reynolds, Commissioner of Public Buildings for the Federal Government, Ernest Born, 1951 President of the SFAA, recommended on behalf of the Board, careful study by laymen and experts if there is ever any thought about removing the Anton Refregier murals in San Francisco's Rincon Post Office.

Mr. Born's letter said in part, "from time to time since the murals were painted they have been challenged and attacked as unfit for a public building" . . . "It is the purpose of this letter to record with you, not our objection to these attacks but what appears to be the opinion of this Board that, artistically, these are among the most distinguished mural paintings executed in this country in the last generation."

"In technique, in drawing, in color, in composition—in all artistic and technical aspects—they are accomplished works of art." The outgoing SFAA president called for "detailed, careful consideration" by a "cross-section group of laymen, and, very important, competent learned people in the arts—all good Americans—" before any thought is given to removing the frescoes.

(Editor's note—We hope to publish Mr. Reynolds' reply to Mr. Born's letter in the next Bulletin.)

NEW IDEAS AT ASPEN

The Aspen Institute of Humanistic Studies, nestled high in the Rockies at Aspen, Colo., has a central idea behind it that is being brought into full development these days. It is to bring together men and women in related fields, in surroundings which have no distracting influence, so that creative minds can meet and generate new ideas.

The schedule is informal. The object is to plant ideas, not to solve problems. During conferences a panel discussion is held each evening on specific subjects and under the leadership of acknowledged experts. Discussions that spring forth from these meetings are continued in the streets of the old mountain town, over meals, or in the countryside itself.

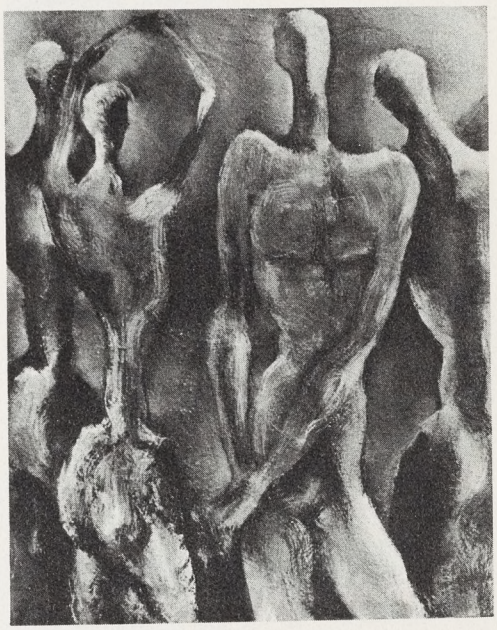
At the Conference on Photography held there at Aspen, many fresh ideas sprang forth from the meeting of minds unfettered by ordinary routine, and stimulated by the common interest of those present.

The idea of a "country doctor" type of photographer merits consideration. More emphasis can be put on developing the photographer as a "whole man," working in a community as town historian, recording with lens and negative the varied phases of a town's life — babies, weddings (perhaps these should be in reverse order), commercials, fine art, and historic.

Our curriculum at CSFA, with its emphasis on basic aesthetics, in creative photography, and in welding of words and photographs, seems well in the forefront as seen through the Aspen discussions. But, I felt, emphasis is needed on reproduction as the final product, and on the invention of ideas by the photographer.

The next conference promises wider scope with men from related fields, such as anthropology and philosophy, present for the discussions.

—MINOR WHITE



Hamilton Wolf: *"Resurrection"* (oil). Exhibited at the Rotunda Gallery.—Photo by Robert Collins.

NOTES FROM A TRIP TO VANCOUVER, B. C.

Vancouver, British Columbia, functions as the commercial and cultural focus of an extensive hinterland. The cultural life of the city impressed this visitor with the intensity and coordination of its efforts. The Indians of the Northwest exert an active influence upon the social and cultural awareness of the Vancouver artists.

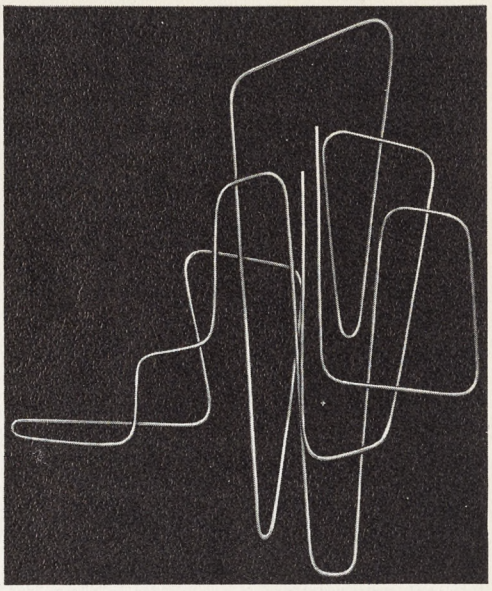
The University of British Columbia, a fast-growing institution, shows in its newer buildings excellent modern architecture well adapted to the beauty of its campus. The members of its faculty I met—mainly connected with the School of Architecture that embraces the Fine Arts—take a vigorous part in the city's cultural activities.

The Vancouver Art School, similar in organization to the CSFA, is supported by tuition as well as public funds. It is now moving into a new building. The Vancouver Art Gallery, recently enlarged and remodeled, has successfully advertised the idea that people from the downtown office buildings nearby might profitably spend part of their lunch hour in its galleries.

The British Columbia Artist's annual show there, long under the sway of regional realism, revealed an impact of non-representational work that caused a mixed but vigorous response. Lauren Harris, Jack Shadbolt and Bert Binnings appear as leaders of the new movement. Among quite a few others, Lionel Thomas and Gordon Smith—both former students of the CSFA — showed strong canvasses that combined abstract ideas with a sense of place. Surprising was the all but complete absence of sculpture. Here the need for outside stimulation is clearly felt.

Thinking of a community not as a loose assemblage of activities (there is also music and a theater-in-the-round), but as a cultural organism, I was particularly impressed with the concerted efforts of civic-minded men and women who are working on a broad front, reaching from city planning and architecture to painting and music, towards realizing their vision of a finer Vancouver.

The sense of responsibility for city and region, including the practical-functional and the aesthetic-spiritual, which animated a group composed of leaders of industry, university members, and artists, may well set an example for other cities to follow.



Ernest Mundt: Wall Sculpture commissioned by Mr. Mario Ciampi for his office. From the exhibition at Raymond and Raymond Gallery.—Photo by John Cockroft.

And the hospitality of our neighbors to the north I found at least as impressive as their activities in the arts and their plans for the future.

—ERNEST MUNDT

TERRY ART INSTITUTE NATIONAL EXHIBITION

Out of 2,555 entries, 18 Bay Area artists were included in the Terry National Art Exhibition, held in Miami, Florida, February 24 through March 2. The seventh award of $500 went to artist member Lundy Siegriest. Honorable mention prizes of $25 U. S. defense bonds went to artist members Claire Falkenstein and Leah Rinne Hamilton, and to Joseph Onete. In the Hall of Fame category, the prize winners from the Bay Area were Theodore Polos, and artist members Ward Lockwood and Robert S. Neuman. The exhibit carried $18,000 in prize awards and was an open show, the purpose of which is the furthering of art and culture in South Florida, and of seeking undiscovered artists.

TIMOTHY L. PFLUEGER MEMORIAL PUBLICATION

A book dedicated to the memory of Timothy L. Pflueger, titled "*Painting and Sculpture of the San Francisco Art Association*" has been formally accepted for publication by the University of California Press.

Thanks to a gift from the Pflueger family the Artists' Council was able to undertake this ambitious project. The book will consist of reproductions of work by the artist members of the Association. It will contain 24 pages of text, 96 half-tone reproductions bound with paper over boards, sixe 6 x 8½ inches. Publication is slated for late summer. The volume will retail for $3.50 and will be distributed nationally by leading book stores.

The text will consist of three short essays by Erle Loran, Weldon Keyes and Ernest Mundt. Selection of the 96 plates (reproductions of 2 works each from the 28 artists who received the highest vote and 1 from the remaining 40), was determined by the tally count of votes conducted by the artist members.

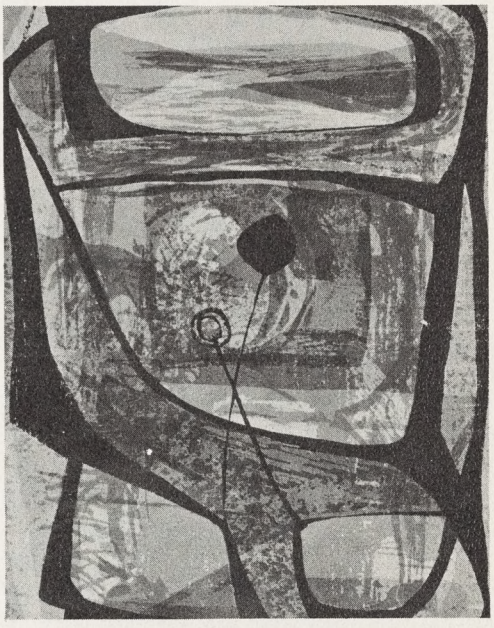
David Park, chairman; Ruth Armer and Ernest Mundt, comprise the committee in charge of the publication.

The 28 artists represented by two reproductions each are as follows: Ruth Armer; Elmer Bischoff; Dorr Bothwell; Edward Corbett; Claire Falkenstein; William A. Gaw; John Haley; Leah Rinne Hamilton; George Harris; John Langley Howard; Robert B. Howard; Sargent Johnson; Adaline Kent; Erle Loran; Robert McChesney; James McCray; Lee Mullican; Ernest Mundt; Alexander Nepote; Richard O'Hanlon; Emmy Lou Packard; David Park; Margaret Peterson; Zygmund Sazevich; Clay Spohn; Ralph Stackpole; George Stillman; Hamilton Wolf.

The following will be represented with one reproduction each: Ella Alluisi; Jeremy Anderson; Victor Arnautoff; Karl Baumann; John R. Baxter; Esther Bruton; Margaret Bruton; Ruth Cravath; James Budd Dixon; Mary Dumas; Mary Fuller; Hal M. Goldman; Jorge Goya; Ellwood Graham; Elah Hale Hays; Karl Kasten; Walter Kuhlman; Frank Lobdell; Ward Lockwood; Caroline Martin; Jose Moya del Pino; Mary Navratil; Otis Oldfield, Blanche Phillips; Helen Phillips; Fran Reynolds; Worth Ryder; Geneve Rixford Sargeant; Jacques Schnier; Peter F. Shoemaker; Louis B. Siegriest; Marion Simpson; Juliette Steele; Florence Alston Swift; Edgar Dorsey Taylor; Raymond Tom; Charles Ward; Jomes Weeks; Glenn Wessels and Bob Winston.

SALUTE TO THE OUTGOING EDITOR

To Dorothy Colodny, as resigning editor of this Bulletin, the Board of Directors of the San Francisco Art Association wishes to express its sincere appreciation for her devoted work during the past two and one-half years. Under Mrs. Colodny's discerning editorship, the Bulletin established a high level of content, format and readability. Her honesty in the selection of material deserves special mention. On behalf of the SFAA Bulletin readers, the Board extends to her its thanks and warm personal good wishes for the future.



Dorr Bothwell: "*Côte d'Azur*" (serigraph) from the current exhibition at the Serigraph Galleries, New York—Photo by Stone-Steccati.

PRICE TAGS!—ADVICE TO UNKNOWN ARTISTS

The following communication is from an outstanding art dealer who represents relatively unknown artists. The editor invites comment from readers.

Let's look at the dollar sign in art, even though it is attached to painting whose real value no man can assess. Creative art is infinite . . . therefore not to be measured by money. But the artist usually must measure his income and try to live within it. After creating his product he exchanges it for money, or hopes to, just as do the rest of us with our labor, creative or otherwise.

The selling prices of contemporary pictures has long plagued the artist and confused the public. A dealer, I know this, because I represent both the persons who make pictures and those who buy them. It is evident to me that the relatively unknown artist must have some basis upon which to decide how much he can expect to be paid for his painting. It is also evident that the average buyer has a price limit when buying anything.

The unknown artist knows that the number of sales he makes is insignificant compared to his actual or potential output. He knows that the public does not support him. The artist is inclined to shrug and question the taste of the Philistines. Regardless of taste, the public is inclined to question the price mark. It boils down to whether or not the buyer can afford the artist's own evaluation.

I have in mind two artists. One I shall call White, the other, Black. White had his first one-man show about a year ago. Because he was told his paintings were every bit as good as Black's, an established artist, he placed price tags of not less than $75 on them. Surprisingly, two paintings were sold, and White therefore established the $75 minimum price for his works.

White had made no other sales six months later when someone offered him $35 for a painting which had exhibited for $100. He declined the offer. He was afraid to hurt his reputation by cutting the price. He remains unknown and his pictures remain in his studio where they gather dust. An analysis of the two sales from his one-man show is enlightening.

One of the purchases was made by a well-wisher who wanted to give him a boost. The other was bought by a woman who was indebted to the gallery owner and had long promised to make a purchase. She succumbed to the influence of the preview martinis and the personality of the artist. She later donated the painting to a charity bazaar where it sold for $4.

With luck, White can look forward to another friend who is obligated to him or to a dealer. He has refused to sell to people whose incomes are like yours and mine. He has retarded his own progress.

Now let's look at Black. Quite a few people are buying his work at prices ranging from $150 up. He had his first one-man show five years ago and marked some of his paintings at $15, others at $25. He sold six of them, four to people neither he nor the dealer knew. Six people in six different houses went to work for him as his unpaid agents.

Before long, friends of the original buyers went directly to Black and bought eight more paintings. He became known to those who buy as well as to those who paint. The small but increasing demand for his work was catching up with the supply, so he raised his prices 50%. Two years later he won a museum prize. He raised his prices another 20%. Black is one of the few younger artists who has created a market for his work from which he derives sufficient income to enable him to devote full time to it.

Traditionally, the artist's economic status has been geared to the whims of a minute section of the public which has so sparingly patronized him—the connoisseurs, the dilettantes and the very wealthy. The infinitely larger proportion of ordinary people who also have eyes to see and walls to hang pictures on remain unsold. Many of them are waiting for the artist to provide the opportunity to buy—at prices that make sense.

At a Paris auction in 1880—the Impressionists, among them Degas, Sisley, Monet and Renoir, sold 73 paintings at an average price of $31 a piece. It would seem that the sale of paintings from that day to this is determined solely by how much people will pay at any given time or place.

—HENRI LENOIR

ART ASSOCIATION NOTES

FRANCIS V. KEESLING, JR,, NEW PRESIDENT

The Board of Directors has elected the following officers for 1952: President, **Francis V. Keesling, Jr.**; First Vice President, **John E. Cushing**; Second Vice President, **Mrs. Clarence Lindner**; Treasurer, **William W. Crocker**; Secretary, **Mrs. Nell Sinton.**

New members of the Artists' Council elected to serve for the ensuing three years are: **Squire Knowles; Walter Kuhlman; Robert S. Neuman; Jerry Opper; Felix Ruvolo** and **Zygmund Sazevich. Ramsey Wieland** was elected chairman for 1952.

Mary Navratil has been appointed to replace **Lee Mullican** on the Board of Directors.

We welcome artist members **Melvin Fowler, Martin Metal** and **Liesel Rosenthal**; and associate artist members **Howard P. Noack** and **Gilbert Steed.**

The Association's 16th Annual Exhibition of Drawings and Prints to be held at the S.F. Museum of Art, May 8 through June 1, 1952, closes for entries on April 8. Entry cards must be received by March 31, and may be obtained from the Association, 800 Chestnut Street.

Members of the S. F. Board of Supervisors, the Art Commission and city officials attended the preview sponsored by the SFAA Women's Auxiliary of the film "*A City Looks at Art*", at the CSFA on January 29. Association members attended a special showing that evening at eight o'clock. The documentary film of S. F.'s 1951 Art Festival was produced by the CSFA Film Workshop under the direction of **Robert Katz.** The production was sponsored by Artists' Equity. An exhibit of photographs taken at the Festival—"*Looking at Looking*", made by the school Department of Photography was previewed at the reception.

The City of Paris' Rotunda Gallery displayed a tripartite exhibition in February devoted to paintings by artist members **Caroline Martin** and **Hamilton Wolf** and sculptures by **Elah Hale Hays.**

Cass Brink of the CSFA has a one-man show of photographs at the Legion of Honor.

THE MEMBERS EXHIBIT!

From Urbana, Illinois, comes word that artist members **John Haley, Ward Lockwood, Erle Loran, Alexander Nepote, Robert Neuman, David Park,** and **Felix Ruvolo** have paintings exhibited in the 5th Annual University of Illinois Exhibition (invitational) of Contemporary American Painting, March 2 through April 13.

New York's Serigraph Galleries featured a collection of ten new serigraphs by artist member **Dorr Bothwell,** February 12 through March 10.

A sculptured wall ornament in copper and wood by artist member **Florence Alston Swift** is on exhibit at the Whitney Annual Sculpture Show in New York through March.

A one-man show of paintings by **Edith M. Smith,** artist member, was held at the Oakland Municipal Gallery in February.

The New York Architectural League staged a five-day working exhibition in early March by Finnish sculptor, **Mauno Oittinen,** associate artist member.

In the recent (invitational) 5th Annual Exhibition of Contemporary American Painting at the Legion of Honor Museum, 22 members of the SFAA were represented.

A program of films by associate artist member **Josephine Booth** was shown at the San Francisco Museum of Art on February 29. Two of the films, Death Valley and a dance satire featuring Iris Mabry, were **Albert Bender** grant-in-aid award projects.

Artist member **Cecelia Graham** has completed four 6 foot figures representing the South Seas for the lobby of Honolulu's new Surfrider Hotel.

The Women's Architectural League and Artists' Equity Association are collaborating on a tour of artists' studios and homes to take place March 27. Studios and homes to be visited include those of artist members **Richard O'Hanlon,** sculptor, and his artist-wife **Ann; Ruth Cravath,** sculptor, and **Caroline Martin,** painter.

Nancy Bordewich, artist member, is now employed at the State Museum, Carson City, Nevada.

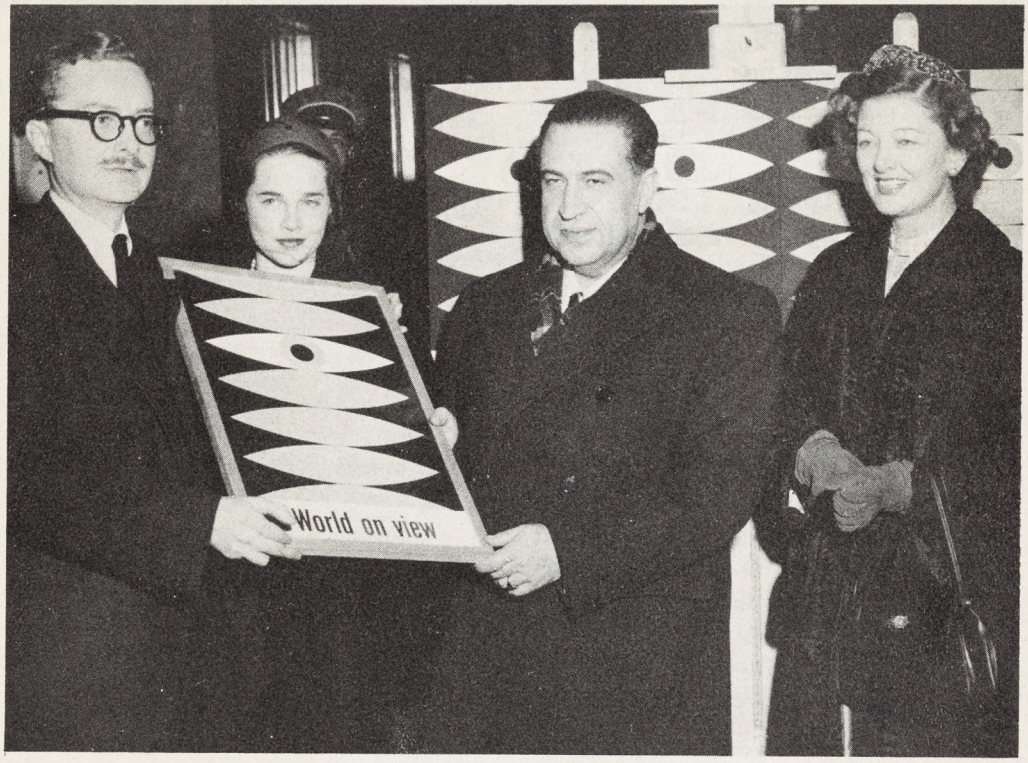
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UNESCO's "*World on View.*" Presentation to UNESCO Director-General of Original Design of Leo Lionni's poster for "World on View"—a series of 28 exhibitions presented by all the museums of New York in honor of UNESCO and UN.

Left to right—Douglas MacAgy, Miss Pauline Vogelpoel, *New York Museum Committee.* Dr. Jaime Torres Bodett, *Director-General of UNESCO.* Miss Myrna Loy, *U. S. National Commission for UNESCO.*